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took him in a clockwise circle four times. After four prayers, T. sang four songs. Then we sat down.

Next T., and after him all the others, marked that little boy just as the girl is marked in the puberty rite. After that, T. prayed, took a drum, beat it four times, and started to sing. All those who knew his songs helped with the singing. Four songs were sung before he stopped. They were about Life Giver [another name for Yusn], White Painted Woman, and Child of the Water, of how the earth was made and how the fruit grew, of how Child of the Water was born and reared under the fire and how the monsters were killed.

Now prayers were said by D., and another set of songs began. The people were dancing in there, women and men, boys and girls. They danced in place. The women uttered that call of applause[6] when the names of Child of the Water and White Painted Woman were mentioned.

There were two more sets of prayers and songs. D. said the prayers. They had me sit in the center with the boy, and they all danced around us. The boy was not bashful. He danced up and down and looked around. He was only about a year and nine months old.

D. and T. said the last set of four prayers. When the people playing the hoop-and-pole game heard about this, they all came up, for they knew we had presents there to give and that the end of the ceremony was near.

D. picked up the moccasins. He put pollen on them and lifted them to the directions. He put pollen on the boy's foot and put the right moccasin on first, then the left. "Now you can run," he said. The boy put his foot right in; he was glad to do it. Everyone said, "He's just like his father."

Finally the presents were blessed. D. and T. put pollen all over the baskets of fruit and presents, and a man began passing out these things to the people. He gave some to D. and T. first. He gave them tobacco. Then sweets were passed to the children. Then other gifts were distributed. After this was over, the big meal began. They feasted that day. That night T. lifted the boy up to the moon from the four directions so that he would grow tall.

SPRING HAIR-CUTTING CEREMONY

The spring, usually the spring following the first-moccasins ceremony, "when everything is starting to grow and the grass is coming up," is chosen as the appropriate time for a brief hair-cutting rite. The child is brought to a shaman who "knows" supernatural power useful in safeguarding and training children. The man or woman selected must have thick hair. "If a man performs this ceremony and the child grows up to be a fine one, other parents come to him."

[6] A high-pitched call of the woman, signifying reverent or ceremonial applause.

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During the ceremony the girl is constantly attended and advised by an older woman. Because this woman punctuates certain moments of the rite with a distinctive, high-pitched cry, one name for her is "she who makes the sound." The first use of this cry of applause is attributed to White Painted Woman when her son returned to her after vanquishing the monsters. The helper is also known as "she who trots them off," a reference to the ceremonial run on which she sends the girl. For the sake of convenience she will be called "the attendant" in these pages.

The role which the attendant plays in the girl's puberty rite amounts to a separate ceremony which fits, like part of a mosaic, into the ritual whole. These women, when they become too old to carry on their duties further, teach their lore to others and thus perpetuate the office.

Unlike the rites of shamans, the ceremony of the attendant is knowledge which was granted humankind by the supernaturals in the beginning. No personal experience is at its root, and it is simply learned by one woman from another. Once it is learned, it is, however, an individual possession. The woman must be personally approached and asked to lend her help, and she may even refuse to participate. She must always be rewarded if she does perform the function.

The place of the attendant, then, is somewhere between the purely individualistic shamanism which predominates in the religious life and true priestcraft. Even here a suggestion of the purely shamanistic premise persists, for women who "know" a ceremony from the moon or who have had a supernatural experience with White Painted Woman are thought to carry on this ceremony with best results. Although exceptions are reported, the attendant is most often a woman of advanced years, in keeping with the custom of having elderly practitioners carry out ceremonies for younger people.

Within reach of any large encampment are women who have the right to act as the girl's attendant. "The choice of the woman who attends the girl is up to the parents. They can choose any woman they want." The understanding with the attendant is reached well in advance:

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are held erect, an assistant shakes an animal-hoof rattle,[2] and the singer begins his first chant. These opening songs are known as "dwelling songs." The first song "is about all the four poles. It is about the black horse, the stallion, the four horses, because in this ceremony a horse is given on the last day." Much of the vocalization is meaningless refrain, for the substance of ritual songs and prayers is largely implicit. But the prayer portion can be translated:

> Killer of Enemies[3] and White Painted Woman have made them so,
> They have made the poles of the dwelling so,
> For long life stands the blue stallion.
>
> Here Killer of Enemies and White Painted Woman have made them so,
> They have made the poles of the dwelling so,
> For long life stands the yellow stallion.
>
> Here Killer of Enemies and White Painted Woman have made them so,
> They have made the poles of the dwelling so,
> For long life stands the black stallion.
>
> Here Killer of Enemies and White Painted Woman have made them so,
> They have made the poles of the dwelling so,
> For long life stands the white stallion.

From the structure to the south, where she is caring for her charge, the attendant cries out in reverent applause when the names of the supernaturals are mentioned. Throughout the rite, whenever reference is made in the songs to Killer of Enemies,

[2] From one informant, a Southern Chiricahua man, comes an assertion that a gourd rattle may be used in the girl's puberty rite in substitution for an animal-hoof rattle. He said: "A gourd rattle as well as the deer-hoof rattle can be used when the ceremonial tepee is being put up. This is the only time it is used; just the tepee singer has it. There are four small holes on each side of it. That is what makes the sound perfect. It has no design." All other informants state that only the animal-hoof rattle, made of four or more hoofs, usually tied to a length of wood, is used.

[3] For most of the Apache people of the Southwest, Killer of Enemies is the culture hero, and Child of the Water is a subordinate brother or companion. The Chiricahua have reversed the positions of these two; indeed, some Chiricahua have eliminated Killer of Enemies altogether and claim that the name is a synonym for Child of the Water. The older heritage persists, however, in the songs of the girl's puberty rite, which mention only Killer of Enemies. The Chiricahua simply accept these references as concerned with Child of the Water.

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881 993 198 White Painted Woman, Sun, or turquoise, she will utter this call.[4]

881 346 533 [539] During a second "dwelling song" the poles are lowered until their tips meet:

> The home of the long-life dwelling ceremony
> Is the home of White Painted Woman,
> Of long life the home of White Painted Woman is made,
> For Killer of Enemies has made it so,
> Killer of Enemies has made it so.

881 346 574 Quickly, when the tops of the four poles meet, the rope hanging from the east pole is wound around the others, and the framework is secure. Now the women come from the community kitchen, bearing receptacles filled with mesquite beans, boiled meat, mescal, yucca fruit, and other food. They set these in an [788] [823] east-west line before the entrance, and, after pollen crosses have been sprinkled over the top of each by the singer, everyone gathers to eat. The conspicuous display of food is symbolic of [261] plenty and of the favor of the supernaturals: "Child of the Water told the Apache to carry food into the ceremonial dwelling, to grab at it, play with it, and eat it. That's why we do it; it is his command."

881 346 [533] After the meal the ceremonial structure is quickly finished. The central fire pit is dug to the accompaniment of more songs. The oak boughs are tied horizontally to the poles, but an opening is left to the east. Women bring to the entrance spruce needles for the floor, and these are arranged by the singer and his helpers. The ceremonial home of White Painted Woman is now ready.[5]

[4] While it is the primary responsibility of the attendant to call thus, other women may join her: "Women, when White Painted Woman, turquoise, or sacred things are mentioned, have the right to make that call. This is true of any ceremony, not just the puberty ceremony. Also they can give that cry when the masked dancers approach, when they just begin to trot in from the east and the jingle of their pendants is heard. Any mature woman can do it, but old women do it mostly. They do it because of the religious feeling they have toward the Mountain People."

[184] [5] The Mescalero Apache, with whom the Chiricahua now share a reservation, use four main poles of spruce and eight others—twelve in all—for the ceremonial structure. They also build the tepee with a runway of eight smaller spruces, four on either side, stretching eastward from the doorway. The Mescalero and Chiri-

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881 When no more come forward, the attendant places the girl face
793 downward on the buckskin with her head to the east and "molds"
856 her, working from her head to her feet and from the right side to the left:

> The girl is rubbed so that she will have a good disposition and be good. The old women who do it have that as special work. The woman attendant is praying as she does this. She is saying, "May this girl be good in disposition, good in morals. May she grow up, live long, and be a fine woman." The molding also makes the girl straight and supple.
>
> The girls are massaged to give them good health and strength and to straighten out their lives and make them long. . . . .

881 The girl rises, and on the buckskin the attendant outlines four
793 footprints in pollen. Through these the girl walks toward the
788 east, right foot first, "so she will walk on a trail of pollen, so that her way will be fortunate and healthy." The pollen is from trees that bear fruit and nuts.

881 Next the basket tray, containing bags of pollen and ocher, a
793 deer- or elk-hoof rattle, a bundle of grama grass, an eagle feather, and other ritual objects, is placed about thirty paces to the east. When all is ready the attendant "pushes her out to run," and the girl trots clockwise around the basket and back that "she may
[198] live long." As she runs, the attendant again utters the call.

[782] Old men and young boys run after the girls when they go around the basket. They pray as they run. Sometimes the very old men do it. They pray to White Painted Woman. These old men ask for strength, for long life. The young ones ask for long life or anything good. Any way they want to pray is all right. I ran like that when I was a boy. I asked for long life and good health. The older people told me what to do and what to pray for. They say you get long winded when you do this.

881 At the end of the first run the basket is brought nearer the ceremonial structure. Three more times the girl runs, and before each run the basket is brought westward. When the girl reaches
[823] the buckskin after the last run, she picks it up and shakes it to
[751] each direction in clockwise order, beginning with the south, "to send to the directions all sickness and disease that might harm her."

During these events, women of the adolescent girl's family

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535 uttered recitation which separates the choruses can be freely
533 translated as follows for one of these songs:
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[539]

Inside the holy home
At the place called "Home in the Turning Rock,"
The Mountain Spirits, truly holy,
Rejoice over me to the four directions
And make sounds over me.

The words of another of these songs show a forceful and vivid imagery:

[539]

In the middle of the Holy Mountain,
In the middle of its body, stands a hut,
Brush-built, for the Black Mountain Spirit.
White lightning flashes in these moccasins;
White lightning streaks in angular path;
I am the lightning flashing and streaking!
This headdress lives; the noise of its pendants
Sounds and is heard!
My song shall encircle these dancers!

[594] When the body-painting is finished, the dancers eat the gen-
[264] erous meal provided for them by the feast-makers. It is nearly dusk now, and soon the great fire will be kindled below and the people will gather to see the entrance of the masked dancers.

[756] While the shaman chants another set of four songs, the
[782] dancers line up in a row facing the east, headdresses in hand, praying and asking to be blessed. Of one of these songs the informant said:

I'm going to sing an old song. It's very valuable. It is sung when the masked dancers are standing there, painted, dancing in place, and ready to go out, shaking their headdresses. This song is called "Earth's Song." It is sung very slowly.

[539]

Thus speaks earth's thunder:
Because of it there is good about you,
Because of it your body is well:
Thus speaks earth's thunder.

535 As these songs are sung, the impersonators gyrate clockwise,
[198] uttering their call at the mention of the Mountain Spirits and motioning with their headdresses to the directions. The buck-
[532] skin masks have been moistened so that they will be pliable. At
[788] the conclusion of the singing, the dancers, including the clown if

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power of those dancing, but because "the real Mountain Spirits could bring on sickness or death if these things were violated."

The added strength of the masked dancers is attributed to the costumes they wear:

The costume gives the dancer strength. He doesn't get tired. There are no holes near the nose for breathing in the masks. The man wearing the mask is fighting for breath. When he gets tired, he runs his sticks around his body and then flourishes them in the air, and in this way he rids himself of his tiredness. If it was not for this, he couldn't last through one song. [828]

When the masked dancers return, a knot of men assembled just northeast of the entrance of the ceremonial structure is ready to beat out the measure of the songs with stout sticks on a thick piece of rawhide. Others hold buckskin-covered pottery drums which they will strike with curved drumsticks. [534]

From the east the masked dancers spring into the glare of the firelight and move swiftly around the fire:

When the leader of the masked dancers throws his arms wide, this means to the singers that they are to begin. The men at the rawhide know that this is the signal. If they don't start to sing, the dancers go past them, then turn toward them and repeat the gesture. If they don't start then, the dancers can leave the grounds if they want to. Many times I have done that. I figured, "Well, I'm not going to let them just watch me! It's no use to run around here without any song." Sometimes, as you come toward the rawhide after blessing the fire, they start right in. Then, as you go past, you cry, "Hoo-hoo-hoo!" which is just like saying, "That's fine! That's what we want!" The masked dancers can't talk but they make that sound. It means, "Go ahead and sing." I was told to make the masked-dancer call when turquoise, abalone, cloud, Mountain Spirit, White Painted Woman, and other holy things and people were mentioned in the songs. [198]

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The songs to which the dancers perform at the feast grounds are not the same as those to which they were painted but are associated with definite dance steps. The shaman may know and use both kinds of songs, but just as often another person will lead the singing during the evening. The relatives of the adolescent girl have to make sure that some qualified person will be present to perform this function.

I am an official singer for masked dancers. The parents of the girl will ask me to sing at their feast. They pay me. I will be singing for one family. I learned these songs. I sat in and gained experience. No one else would sing my songs. It's not done.

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"In summer I sing fewer songs because the nights are short. In winter I sing more." After the introductory numbers, the songs are arranged in groups of fours. The songs of each group are called "siblings of the same sex" because, in passing from one to another in a set of four songs, an alteration of a word or two of the prayer may be the only discernible change. 881 533

Throughout the dancing the attendant remains in her station at the south. Whenever, in the course of the singing, the names of supernaturals or sacred substances are mentioned, she raises her voice in the call of applause. [193] [198]

The songs of the ceremony are too numerous to reproduce in full, but a few of different types, representative of the first night's repertory, are here given in free translation. First are two shuffling-step dance songs: 881 535 533 539

I

Killer of Enemies, source of long life,
White Painted Woman has come inside;
She grows up by means of it.

II

The spruce home of White Painted Woman is built of long life,
By means of a home built of this she has gone inside,
By means of her power of goodness White Painted Woman has come to her,
By means of it the words have gone inside.

Of the in-place dance songs the following two examples are offered:

I

I come to White Painted Woman,
By means of long life I come to her.
I come to her by means of her blessing,
I come to her by means of her good fortune,
I come to her by means of all her different fruits;
By means of the long life she bestows, I come to her;
By means of this holy truth she goes about.

II

I am about to sing this song of yours,
The song of long life.
Sun, I stand here on the earth with your song;
Moon, I have come in with your song.

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When you are frightened by the owl, your heart begins to flutter; your heart gets weak and you fall down. I can pray for a person who has been frightened like this and, even though his heart is beating only a little, can restore him so that he gets up again.

Another story, so well known that it has been recorded from four different informants, concerns the return of a woman's ghost to her former home:

A man and his wife lived out at Whitetail. About two years ago the wife died, and the husband continued to live at the same location, though he didn't use the place in which she had died. One night he heard a knocking at the door. Then something was calling him by name. He went to the door but could see no one. This happened for three nights. He was very frightened. He kept his gun ready.

There was a full moon the fourth night. He had gone to bed. He thought he heard a rapping on the window. He looked and was pretty sure he saw his wife's face. He tried to talk to her. He said, "Come in at the door; if you have anything to say to me, let us see each other face to face." But no one came in.

After a while he heard the rapping again. This time he shot, and he heard groans. He was afraid to go out until morning. When he went out the next morning, he found a dead owl lying by the window. The next day he told the story. He knew he wouldn't live long after that, and he didn't last long. He could have gone to an owl shaman, but he didn't care much about going on living after that.

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It is evident that owl sickness is but one aspect of ghost sickness. But, though all owls are ghosts, the ghost need not take the form of an owl to frighten or harm the living. A whistling sound at night, when nothing at all is visible, is attributed to ghosts. This has given rise to a rule: "No whistling is permitted at night, for then the ghosts whistle back to you and scare you." There are ways of protecting one's self when the whistle of a ghost is heard:

When you get scared you get sick. If you go out on a dark night, you tie a small amount of ashes up and carry this. Put some ashes on your face too. When you hear a whistle at night, take some ashes and throw them in the direction of the whistle, and then the ghost gets frightened and doesn't scare you or bother you any more. Put ashes under your pillow too.

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The shade may call attention to its proximity by other audible means:

A young man was walking up a canyon with a girl in the moonlight. He heard a horse coming, trotting along. He thought it was somebody from the camps,

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. . . . Not all come out at once. They name a man. This is in the song. They say, "You are a man! Now you are being called. What are you going to do when we fight with our enemy?" Then the man gets out and dances. Or, if he doesn't want to dance, he walks around the fire once to show that he is game.

I saw a war dance in 1883 at Fort Apache, when Chiricahua scouts were going after Geronimo. They called all the people together in a big open space. . . . .

Then the singer called a certain man by name. He said: "C., you are a man. You are known to be a great warrior. You have fought your enemies in close battle. We are calling you to dance." As soon as he said this, C. had his gun ready. He sprang out there, shooting into the air. Then they kept singing and called another name and another until four or five were out there dancing.

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The women were at the war dance. But they didn't dance or mix with the men. They stayed about six or eight yards away in a circle around the fire. They made that noise they make in the big tepee at the girl's puberty ceremony. At this war dance the women are all called White Painted Woman. A woman can't be referred to by her own name here. And the men are all called Child of the Water [except when they are named in the song].

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Not all men are equally persuaded by this dramatic summons to arms, however:

One fellow refused to fight the Mexicans because he had nothing against them. Hearing the remark, another man started to spear him, but two or three others stopped him. The objector sat down and actually cried. The rest of the group was angry with him. They told him it would have been all right if the other man had speared him. They told him, "You shouldn't say such things! The Mexicans aren't that way and would like to kill you." They all hated him and wouldn't allow him to go to war because his feelings toward Mexicans wouldn't go well in war.

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The "fierce dancing" of the warriors is usually followed by social dances in which the women also participate. The first of these is the round dance, named, for this occasion, "they show resentment against the enemy." "It is done in connection with the war dance before they go out on a war party. It takes place after the war dance but the same night. The people are in a bunch with the women on the outside. They go around the fire in a circle. The circle dance is for everybody." After the round dance come the very partner dances which take place during the nights of the girl's puberty rite, and these occur in the same relative order as on that occasion.

There seems to be some variation according to the scope and seriousness of the enterprise in the number of nights these dances

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726 411 After the fast-loading gun with cartridges already fixed was in use, you had to be very quick and a good warrior to use a spear. Not everyone used spears. Just a few were brave enough to use a spear that close.

756 726 787 [789] Before the beginning of the journey constant measures of a religious nature are taken. Amulets are procured; protective caps and jackets are made or refurbished; shamans are consulted concerning the probable outcome of the expedition. "The leader goes to a shaman and says, 'You know something. Help us. What will happen?' Then the shaman sings and prays and he tells the people to go on, that they will have success." Sometimes the prophecies of the shaman are not so reassuring, however. "Before they leave camp they might all go in a body to the shaman. He conducts his ceremony, and if he feels that the raid will not come off safely, he says so, and the party does not go out."

Raiding and warfare are the special interests of those who have supernatural power to find or frustrate the enemy. Therefore, one or more shamans are fairly sure to accompany any large war party. Not infrequently the leader himself is a man renowned for his religious attainments as well as for his military prowess. During the entire course of the journey the advice of those who claim revelations in regard to war are treated with respect. Even if the party does not include eminent shamans, the rank-and-file warriors do not fail to come ritually prepared: [708] [278] "Each warrior carries a bag of pollen. Pollen is given to him with other herbs if he gets sick [during the war expedition]."

726 [198] The entire encampment gathers to watch the departure of the group. "They start sometime in the morning. When they are going for a real fight, everyone sees them off. When the men leave in the morning, the women give their call of applause."

722 562 784 The women, especially the wives of the departing men, have certain obligations during the absence of the warriors:

The women are careful about keeping the woodpile neat while the men are gone. The wood should be placed one way and should not be scattered, and the children should be kept off it for fear they will throw it around, and then the man will be lost. There are no other restrictions on the women when the husbands are out fighting. Some women pray when their husbands are out. Some are as religious as anything, but this praying is not general. During raids or wars the

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might agree that a stone pointing in a certain way will be a sign. Lines on the ground are also made to indicate which way they are turning on the trail. Dropping a stick in the direction in which you are traveling is another way.

The wolf howl may be simulated by the members of a scattered party. "The warriors would call to each other with the wolf howl. When the Mexicans were our enemies, we used to howl to each other in this way so that the enemy would not know who we were."

The smoke signal, too, is used to some extent:

If a group agrees that when they get to a certain place they will make a smoke signal, the others watch for it. None is made except on agreement. It has to be used during the daytime. Sotol is used to make these smoke signals.

For signal smoke a fire is built, and damp wood and grass are put on; this makes a smoke that can be seen for great distances. Whenever the Chiricahua see smoke from a long distance, they know something is happening. The smoke always means something, usually that there are enemies or that there is an epidemic. If it means the first, the smoke is from a mountaintop. If it means sickness, it comes from a camp in the valley.

According to another informant, the smoke signal can be used to determine whether members of an approaching group are friends or foes:

If one party of men sees another in the distance, it lights a fire to the right of it and sends up one column of smoke. This means, "Who are you?" If the other group builds a fire to its right and sends up one column of smoke it means, "We are Chiricahua and friends." To send up the smoke, they put wet grass on the fire and throw a rock on top. The weight of the rock makes the fire burn fast. Then you scatter the fire quickly to stop the smoke.

Finally, the smoke signal serves to acquaint the home camp of the war party's safety:

If, when the warriors leave, they are not certain at just what time they are coming back, the people who are left behind must look for smoke at a certain mountain or canyon that they name. These people have to have a scout looking for this smoke. For instance, they say they will be back in fifteen days. The days pass, and they are not back. Then those left behind look for smoke from that day on at the place they mentioned.

After the introduction of the mirror, some use was made of it for signaling in times of strife:

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727 *The victory celebration.*—With their booty, the captives, and the scalp, if they have taken one, the warriors journey homeward as rapidly as possible. "When the men come into sight, all the women gather and give their call of applause." If horses or cattle have been obtained, these are distributed, and "everyone who took part in the war gets his share." Each warrior keeps the personally obtained enemy possessions which have fallen into his hands.

A victory is celebrated in dance, song, and feasting. "There is a big fire, and they dance all night and for four days and nights. Some hardly sleep for the four days, they are so proud. All the warriors are dressed as they were in the fight, and some of them wear a hat that they use in battle."

727 535 The dances now performed parallel those which took place before the start of the war party. The first of the set is the "fierce dance." "They have the same kind of war dance they had before the men went out. They have this first and then have social dancing." Again the men are called upon by name, this time to show how they acquitted themselves in the struggle:

> In the songs that follow, the singers tell what the man dancing did. They say, "So-and-so, you did a great thing. Come out and show what you did." Then this man whose name is called comes out, and he shows in action what he did. He doesn't say anything. Those fellows who sing were in the fight. They saw what he did; they tell it in song. Some are too lazy to do anything more than go around the fire once when they are called like this. The war dance the night of the return is the same as before going out.

After the warriors have received recognition, general dancing takes place. "Not only the warriors but all the people who feel good dance. They dance the circle dance, the couple dance, and toward morning the men and women line up in opposite rows, and the two lines go back and forth together. All is just a good time."

The first of these dances in which all those present take part is the round or victory dance, this time called "they come in with the enemy." It is during this dance that the scalp is displayed by some of the groups. When this occurs, it forces no great shift in psychology or content:

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CHIRICAHUA
MESCALERO

with his nails. He obeyed a number of food and behavior restrictions during these journeys. He spoke in a special "war-path language" that had been taught him, in which all sacred subjects and objects that have to do with the raid and war-path were referred to by other than the ordinary terms. Thus a horse was called "one with nose to the ground," pollen was called, "it renews life," and a mountain in enemy country was called, "one I have not seen before." During these first four expeditions the boy had to obey every order of the warriors. He went for the water, built the fires, cared for the horses, and stood watch over the camp. He was not expected to share any of the fighting or dangers of these first four journeys, but when he went for the fifth time, with his apprenticeship and boyhood behind him, he felt obligated to act with conspicuous bravery.

Apache war dances and victory dances were vigorous representations by the warriors of the battle to come or the conflict from which they had just emerged. A large fire was kindled in the evening at a level place. To the side of it singers squatted before large pieces of rawhide. The singers beat the hide with sticks and began the war songs. They would call the name of the warrior and ask him to show what he would do or had done. With a bound the warrior named would appear before the fire in full battle array, and by flourishing his weapons, dodging dexterously to avoid the enemies' arrows, and engaging in a pantomime of the encounter, he would depict his prowess in war. Then others would be called until all those who were connected with the expedition had a chance to participate.

Women watched the dancing from a little distance and occasionally uttered a high-pitched, keening-like cry which indicated applause, but no woman took part in the dance. During this dance all women had to be addressed as White-Painted Woman, the most prominent character of her sex in Apache mythology and the mother of the culture hero.

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The seventh night when Dick got back to his camp he got after his power. The power said, "Don't get after me for a little thing. I know what's the matter with him. I know what to do for him. He's all right. He's not going away. His power put him in trouble. He can keep that or throw it away, but he can also have me if he wants to, and he and you can practice this ceremony and do good among your people."

Then on that seventh night Dick studied it and sent his power that night. Then they saw Tuisga sitting up. He was much better. They called for Dick. He knew what it was. When he came into the house he marked the house with pollen, marked the people present, and marked Tuisga.[11] At daybreak Tuisga was lifted up by the power.

While this was being done Dick was praying. He prayed and prayed and said, "All present, don't become frightened. You'll see something with your eyes." Then from high up you could hear something falling. It came from the sunrise and hit the roof. The house trembled.[12] They heard an object hit on the south side. The house moved. Then from the west side an object fell. The house seemed to quiver. Then from the north side, and they thought the roof was coming off this time. All were quietly praying.

Then Dick did something else. He asked that flour gravy be brought and given to this man. Tuisga was very hungry and weak. He hadn't eaten for sixteen days.

"Now," said Dick, "I'm going to sing one song with four verses, and everybody is going to dance whether he likes it or not.[13] And you women can call when you hear White-Painted Woman and Child-of-the-Water mentioned at the first verse."[14]

[11] Pollen, usually obtained from the cattail tule and symbolizing health, growth, and vitality, was a most sacred substance for the Chiricahua and was omnipresent in ceremonies. Marking the patient, the people, and the place with pollen is an act of blessing and purification.

[12] The Chiricahua Apache ceremonial circuit is sunwise, beginning with the east, the most important ritual direction.

[13] The dance may function as a prayer in Chiricahua ceremonialism.

[14] The ceremonial call of the women is a high-pitched ululating cry.